

Cerulean Narrows

for orchestra

by

Lee McClure

Cerulean Narrows

In cerulean narrows
Where hopes are climbing high
But darkness rents the sky -
Oh God, I fear what follows!
Oh Lord, help me to try,

--L.Mc.

Instrumentation

1 Flute	<u>Full String Section</u>
1 Oboe	Violin I
1 B ^b Clarinet	Violin II
1 Bassoon	Viola
1 French Horn	Cello
1 Percussionist	Double Bass

Percussion Instruments

Glockenspiel (Glock. or Gl.)

Suspended Cymbal (CYM)

Bell Tree (Mark Bells)

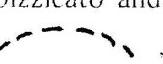
5 Tom-toms (5 T's)

The Bell Tree should be the horizontal type (Mark Bells) with many graduated tubes which hang on strings and collide with each other.

The 5 Tom-toms should be graduated drums with maximum (and approximately equal) difference in pitch. The drums may be composed of roto-toms, bongos, timbales (not timpani), tom-toms, etc. The largest drum (floor tom) should have a good amount of sustain.

 means hit center of cymbal.

Performance Notes

In the score, "P" for pizzicato and "M" for mute appear as reminders above the cleffs in the string parts. A dashed slur,  , is used to connect two string tremolo notes without accent on the second note. Imperceptible bow changes are up to the conductor and/or players.

They are sometimes indicated with  or  or  .  means full up-bow.  means $\frac{1}{2}$ down-bow.

Structure

The two main themes are a descending theme (D) and a rising theme (R). They appear as follows:

bar no.	theme	bar no.	theme
3	D	94	R with interruptions
38	R elongated	122	D elongated with flute solo
50	D		
69	R straight	158	D straight
76	D	178	D & R together

CONCERT PITCH SCORE
except for usual octave
transpositions.

~~Flight off~~

J=63

Cerulean Narrows

Flute or
Piccolo

Oboe

(B♭)
Clarinet

Bassoon

french horn

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

i=63

white gliss with brush

Glock

med. to soft mallet

con sord.

Arco

Pizz

mallet

(6)

C.N. Pg.2

(♩ = 63)

A handwritten musical score page for orchestra and percussion. The score consists of five systems of music. The first system shows staves for Flute, Clarinet, Bassoon, Trombone, and Tuba. The second system shows a single staff for Horn. The third system shows a single staff for Glockenspiel. The fourth system shows staves for Violin I, Violin II, Viola, and Cello. The fifth system shows staves for Double Bass and Bassoon. Various dynamics and performance instructions are written above the notes, such as "p" for piano and "f" for forte.

(♩ = 63)

C.N. Pg.3

(12)

1 2 3 4 5 6 7 8 9 10 11 12

Glock (p) { { (f) } }

I (p)

II m s u c (p) (bd)

III (p)

A (p)

(p) (mp) (bd)

(♩ = 63)

C.N. Pg. 4

flute

(18)

Flute

Hn

Glock

I

II

A

B

(J = 63)

Pg. 5

C.N. (23)

Handwritten musical score for percussion instruments. The score consists of six staves of music. The first five staves are for various instruments: 1st staff (Bass Drum), 2nd staff (Snare Drum), 3rd staff (Toms), 4th staff (Cymbal), and 5th staff (Glockenspiel). The 6th staff contains a note for the Glock. The score includes dynamic markings like *mp*, *f*, *pp*, and *mf*. Performance instructions include *TR* (timpani roll), *mb* (mallets), *cym* (cymbal), and *hard felt mallets*. Measures are numbered 1 through 14.

Senza sord.

Handwritten musical score for brass instruments. The score consists of five staves. The first four staves represent different brass instruments, likely Trombones or Cornets, with dynamics *f* and *m*. The fifth staff represents a Bass Trombone, also with dynamics *f* and *m*. The score includes performance instructions *senza sord.* (without mute).

(J=63)

②5 A

C.N. Pg. 6

Flute: f, f no dim.

Clarinet: f, f > mp

Bassoon: f, mf - p

Trombone: f, f > mp

Horn: f, L.V., 5 Toms, Hard felt mallets

Cymbals: f, (p), Hard felt mallets

I Flute: f, col I

II Flute: f, col I

Bassoon: f

(J=63)

(28) oR Flute 8VA

C.D. Pg. 7

Picc

Hn

5
Tom's
(p)

I
(mp)
col I

II
col I

B

(J=63)

31

C.N. Pg. 8

(J=63)

(34)

c.n. Pg. 9

6

Bassoon: 8th-note pairs with a '3' below and a dynamic 'p' at the end.

Hn: 8th-note pairs with a '3' below and a dynamic 'p' at the end.

Tom's: 8th-note pairs with a '3' below and a dynamic 'p' at the end.

p cres

p

mp

I

II

Trombones: 8th-note pairs with a '3' below and a dynamic 'p' at the end.

p

p cres

p cres

p cres

($\text{J}=63$)

36 Pg. 10

B

melody

Hn

Trombs

I

II

melody

Arco

Arco

DIAZ-TEC 800

(J=63)

③9 Or Flute 8VA

C.M. Pg. 11

Picc

Musical score for Picc, Hn, and 5 Tom's. The score consists of two systems of music. The first system starts with a dynamic of *p* followed by *crescendo*, indicated by a bracket with a '3'. It then transitions to *mf* and ends with a dynamic of *p*. The second system begins with a dynamic of *p* followed by *crescendo*, indicated by a bracket with a '3'. It then transitions to *mf* and ends with a dynamic of *p*.

Hn

5
Tom's

(P)

Musical score for 5 Tom's and Hn. The score consists of three systems. The first system starts with a dynamic of *(mp)* followed by *col I*. The second system starts with *col I*. The third system starts with a dynamic of *mf* followed by *crescendo*, indicated by a bracket with a '3'. It then transitions to *mf* and ends with a dynamic of *mf*. The score includes several grace notes and slurs.

($\lambda = 63$)

(42)

C.H Pg. 12

Picc

Hn

5 Tom

I

II

3

5 Tom

Hn

f mf

(45)

C.N. Pg. 13

(♩ = 63)

Flute:

Flute: \overline{p} (Measure 1)

p cres — (Measure 2)

p (Measure 3)

dim- (Measure 4)

p cres — 3 (Measure 5)

f (Measure 6)

mp (Measure 7)

p cres — 3 (Measure 8)

f (Measure 9)

mp (Measure 10)

p (Measure 11)

(p) (Measure 12)

p cres — (Measure 13)

f (Measure 14)

mp (Measure 15)

p cres — (Measure 16)

f (Measure 17)

mp (Measure 18)

p (Measure 19)

p cres — (Measure 20)

f (Measure 21)

mp (Measure 22)

p (Measure 23)

(J = 63)

(47)

C.H. Pg. 14

Flute: f, mp, mf, 3, 6, cresc., 3, 6, mf.

Clarinet: mp, f, dim., 3, mp, mf, 3.

Bassoon: mp, cresc., 3, 6, mf.

Horn: mp, f, 3, mp, mf.

Trombone: TR, TR, L R, 3, 3.

Tom-tom: mf, mp, pp, mf, p, 3.

I Flute: f, mp, mf, 3.

II Flute: f, mp, mf, 3.

Bassoon: f, mp, mf, 3.

Horn: mp, f, 3, mp, mf, 3.

Trombone: mf, b-flat, mf, b-flat.

Tom-tom: mp, f, mp, mf.

(J=63)

C

C.N. Pg. 15

49

Handwritten musical score for a multi-instrument ensemble. The score includes parts for Bassoon, Trombone, Trumpet, Horn, and Snare Drum. The score features various dynamics (e.g., *mf*, *f*, *p*, *mp*) and performance instructions (e.g., *crescendo*, *decrescendo*, *trill*, *melody*, *glock*, *gliss*, *soft mallets*). The score is divided into measures by vertical bar lines.

Handwritten musical score for two cellos and basso continuo. The score consists of five systems of music. The first system shows measures 1-4, with dynamics *mf*, crescendo, *f*, and *p*. The second system shows measures 5-8, with dynamics *mf*, *f*, *p*, and *mf*. The third system shows measures 9-12, with dynamics *mf*, *f*, *p*, and *mf*. The fourth system shows measures 13-16, with dynamics *Pizz.*, *f*, *f*, and *mf*. The fifth system shows measures 17-20, with dynamics *f*, *mf*, *f*, and *mf*. The score includes various performance instructions such as *crescendo*, *decrescendo*, and *melody*.

($\downarrow = 63$)

53 Pg. 16

mf >

mp

p

f 3

mf > mp 3 > 3

mf

mf > mp 3 < 3

mf

Gt. (P)

mute after ? Striking = M.A.S.

I

mf > mf 3 6 p

(H)

mf 3 6 p

p

mp

f 3

mf > mp 3 > 3

mf

II

mf 3 6 p

(H)

p

p

p

p

p

f 3

mf > mp 3 < 3

mf

(1)

(1)

(1)

(1)

(J=63)

58

C.V. Pg. 17

Handwritten musical score for orchestra and percussion, page 17, measure 58. The score includes parts for Flute, Clarinet, Bassoon, Horn, Trombone, Percussion I, Percussion II, and Percussion III. The score features various dynamics (mf, p, mp, ff, f, sforzando), articulations (trill, accent, staccato), and performance instructions (Bell Tree, 5 Tom's, TR, gloss, lower half, I.V., M.A.S.?). A note at the bottom of the page instructs to "Roll with 1st & 2nd fingers of both hands". Measure 58 concludes with a dynamic of mp.

($\omega = 63$)

64

C.N. Pg. 18

~~(*)~~ *jeté* means here thrown bouncing bow.

Handwritten musical score for two violins (I and II) and cello. The score includes dynamic markings such as *mp*, *p*, *f*, *mf*, and *v*. Special performance instructions include *jeté* (indicated by a circle with a dot), *Arco*, and *Pizz.*

(J = 63)

68

G.N. Pg. 19 D

cue Vn I

chrom.

cue Vn I

Add Cl. if melody not heard.

(pp) — ff-mp

see Pg. 18

solo (play loud enough to be heard)

jete

simile

pizz

mf

P

(J=63)

70

e.No Pg.20

Handwritten musical score for orchestra, page 20, measure 70. The score consists of ten staves. The first three staves are blank. The fourth staff is labeled "Cue Vn I". The fifth staff is labeled "Hn". The sixth staff is blank. The seventh staff is labeled "I". The eighth staff is labeled "II". The ninth staff is blank. The tenth staff is blank. The vocal parts (Vn I, Hn) have handwritten dynamics and performance instructions like "cres" and "mp". The orchestra parts (I, II) show various rhythmic patterns with dynamic markings like "(p)" and "f". The bassoon part at the bottom has a dynamic marking "(p)".

(J=63)

72

C.U. Pg. 21

cue Vn I

Hn

Hn

I

(mp)

mf

II

(p)

(p)

(p)

(p)

(p)

mp

mp

mp

mp

mp

(J=63)

C.N. Pg. 22

74

1st page of handwritten musical score for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Percussion. The score features dynamic markings like *f*, *p*, *mp*, and *cres*. The tempo is marked as *PLAY*. The time signature changes between $\frac{2}{4}$ and $\frac{3}{4}$. The score includes various rhythmic patterns, including sixteenth-note figures and sustained notes with grace marks. The title "Cue" is written above the first measure of the Flute part.

($\lambda=63$)

76

E

c.n.
Pg. 23

I

II

($\omega = 63$)

Pg. 24

B1 (H) C. No Pg. 24

The score consists of six staves. The top two staves are for strings (Violin 1, Violin 2, Viola, Cello). The third staff is for Double Bass. The fourth staff is for Trombones. The fifth staff is for Horns. The bottom staff is for Cymbals. The score includes dynamic markings like f, ff, crescendo, and decrescendo, as well as performance instructions such as "Brassy" and "Hard felt mallets". The time signature changes between common time and 3/4.

I
 f ♫
 # > > >
 ff jeté $\frac{n}{3}$
 mf > pp
 II
 f ♫
 # > > >
 ff jeté $\frac{n}{3}$
 ff > pp
 f
 > > >
 ff
 mf > pp
 f
 f $\frac{3}{3}$
 ff
 p
 f
 ff

($\text{J}=63$)

86

G.F. Pg. 25

The musical score consists of six staves, divided into three systems (I, II, III) by vertical bar lines. The top system (I) contains Flute (F), Bassoon (B), and Trombone (Tr) staves. The middle system (II) contains Bassoon (B) and Trombone (Tr) staves. The bottom system (III) contains Trombone (Tr) staves. Measure 1 starts with a dynamic of $\underline{\underline{m}p}$ for the Flute and Bassoon, followed by pp and p . Measure 2 starts with $\underline{\underline{m}p}$ for the Bassoon and Trombone, followed by pp and p . Measure 3 starts with $\underline{\underline{m}p}$ for the Trombone, followed by pp and p .

(90)

G.M.

Pg.26

($\omega = 63$)

Handwritten musical score for orchestra and percussion, page 26, measure 90. The score includes staves for Flute, Clarinet, Bassoon, Horn, Tom, and Percussion I & II. Various dynamics and performance instructions like "snare stick handles" and "mute" are written in.

Flute: Dynamics: p , p , p .

Clarinet: Dynamics: p .

Bassoon: Dynamics: p .

Horn: Dynamics: p .

Tom: Dynamics: p , p . Instructions: "snare stick handles", "mute".

Percussion I: Dynamics: mp , f , mf , mp .

Percussion II: Dynamics: mp , $cres$, f , mp , f , mf , mp .

($\omega=63$)

F

Pg. 27

93

C.N.

93

C.N.

F

Pg. 27

mp $\frac{3}{8}$

mf $\frac{3}{8}$

mp $\frac{3}{8}$

mf $\frac{3}{8}$

mp $\frac{3}{8}$

mf $\frac{3}{8}$

mp

mf

mp

mf

mp

mf

mp

cres (cym)

mf

mp

Hn

Bassoon

Tom

con sord. →

I

II

mp $\frac{3}{8}$

mf $\frac{3}{8}$

p

PIZZ #

mp

mf

(J=63)

c. N. Pg. 28

[95]

Handwritten musical score for strings and woodwind instruments, page 28, measure 95. The score includes parts for Violin I, Violin II, Cello, Double Bass, Flute, Clarinet, and Bassoon. The tempo is indicated as (J=63). The score shows various dynamics (mf, f, p, pp), articulations (trills, slurs, grace notes), and performance techniques (Trem., 3, TR). The bassoon part features a prominent eighth-note pattern. The strings play sustained notes with dynamic markings like crescendo (cres.) and decrescendo (decres.). The flute and clarinet parts include melodic lines with grace notes and slurs. The bassoon part has a dynamic marking (P) and a crescendo (cres.). The score concludes with a forte dynamic (f).

(d=63)

C.N. Pg. 29

97

(J=63)

99 Pg. 30

C.N.

Measure 99:

1. (mf) f > p

2. f > p

3. b f f > p mf - p

Hn: mf f

Ts: mp mf f f > p

bounce R

I: 8VA PP f b TR + gliss loco TR sul g7 sul D

II: mf f f TR sul g7 sul D TR + gliss

mf f TR sul g7 sul D TR + gliss

mf f TR sul g7 sul D TR + gliss

mf f TR sul g7 sul D TR + gliss

mf f

($\omega = 63$)

101 Pg. 31

8VA - ...

mf $\frac{3}{2}$ f mf mf cresc.

mp $\frac{3}{2}$ f mp cresc.

p (p) mp

Hn mp mf

T's p mute p RL RR mp

M 8VA - ...

pp

I

II p mp

III p mp

IV p mp cresc.

mp mf >

CHARMING YOUNG'S EDITION

($\omega = 63$)

103 - 8VA — — C.N. Pg. 32

C.N. Pg. 32

(J=63)

105

C.N. Pg. 33

105 C.M. Pg. 33

The score consists of two systems of music. The first system starts with a dynamic *p*. It includes parts for Flute (F), Clarinet (Cl), Bassoon (B), Trombone (Tm), Horn (Hn), Trombone (T's), and Bassoon (B). The second system begins with a dynamic *p*, followed by a measure of *mf* with a 3/8 time signature. The parts remain the same. The score is written on five-line staves.

senza sord.

The second system continues with a dynamic *p*, followed by a measure of *mf* with a 3/8 time signature. The parts remain the same. The score is written on five-line staves.

($\omega=63$)

G

103 C.N. Pg. 34

This is a handwritten musical score for orchestra and piano. The score consists of multiple staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the first violin (I), the third for the second violin (II), and the fourth for the cello. The fifth staff is for the double bass (T). The sixth staff is for the harp (Hn). The score includes various dynamics such as *f*, *mf*, and *p*. It features complex rhythmic patterns, including sixteenth-note tremolos and sixteenth-note chords. Measure 103 begins with a forte dynamic (*f*) for the piano and violins. The cellos play a sustained note. The harp and double bass provide harmonic support. Measures 104 and 105 continue with similar patterns, with the piano playing a sustained note in measure 105. Measure 106 starts with a forte dynamic (*f*) for the piano and violins, followed by a dynamic marking "Trem.".

($\delta = 63$)

C.N. Pg. 35

C.N. Pg.35

Handwritten musical score for six staves. The score includes dynamic markings (f, mp) and key signature changes. Measures 3 and 4 are circled.

(J=63)

115 Pg. 36

This is a handwritten musical score page for orchestra and brass section. The score is divided into two main sections: a top section for woodwind and brass instruments, and a bottom section for strings and brass instruments. The top section includes parts for Flute, Clarinet, Bassoon, Horn, Trombone, and Tuba. The bottom section includes parts for Violin I, Violin II, Cello, Double Bass, and Trombone. The score is in common time and includes dynamic markings such as f (fortissimo), ff (fortississimo), mf (mezzo-forte), sfp (soft forte), pp (pianississimo), and p (pianissimo). There are also performance instructions like "bounce" and "Brassy...". The score is annotated with various rehearsal marks and performance techniques. A circled "Trem. Alternating drums" instruction is present in the lower section. The page number Pg. 36 is written near the top center, and the tempo J=63 is indicated at the top right.

(J=63)

(J=63)

123 8VA C.M. Pg. 38

This is a handwritten musical score for orchestra and piano. The top section shows staves for various instruments: strings (two staves), woodwinds (two staves), brass (one staff), and a piano (one staff). The strings play eighth-note patterns with dynamic markings like ff and f. The woodwinds play sixteenth-note patterns with dynamics ff and ff p. The brass and piano provide harmonic support. The bottom section shows staves for two groups, I and II, each containing multiple instruments. Group I includes strings, woodwinds, and brass. Group II includes strings, woodwinds, and brass. Both groups play eighth-note patterns with dynamics ff p, ff, and f. The score is written on a grid of five systems of five-line staves each.

($\omega = 63$)

126

C.N. Pg.39

Violin: f, f, 8VA

Cello/Bassoon: mfp, mp, cresc.

Double Bass: mfp, mp, cresc.

Horn: mfp, mp, cresc.

All mordents are the same []

A handwritten musical score for two staves, I and II. The score consists of five systems separated by vertical bar lines. Each system contains two staves, one for each section. The dynamics and performance instructions are written above the staves.

Staff I:

- System 1: Dynamics: $b2$, f . Instructions: mfp .
- System 2: Dynamics: p' , p'' . Instructions: mfp .
- System 3: Dynamics: f . Instructions: mp .
- System 4: Dynamics: mp . Instructions: mfp , *cres*.
- System 5: Dynamics: b . Instructions: mfp , *cres*.

Staff II:

- System 1: Dynamics: $b2$, p' . Instructions: mfp .
- System 2: Dynamics: p' , p'' . Instructions: mp .
- System 3: Dynamics: p . Instructions: mp .
- System 4: Dynamics: mp , *cres*.
- System 5: Dynamics: b . Instructions: mfp , *cres*.

(L=63)

[129] ... 8VA

c. n. p. 40 Flutter

ff

ff dim — —

ff dim — —

ff dim — —

ff dim — —

Hn

ff

ff dim — —

ff dim — —

ff dim — —

ff dim — —

I

ff

ff dim — —

ff dim — —

ff dim — —

ff dim — —

II

cres

ff

ff dim — —

ff dim — —

ff dim — —

ff dim — —

(J=63)

132

c. N: Pg. 41

shake trill

Normal Trill

* Lift R# to accel trill: shake R# = ie, shake right hand; thumb remains in place.

I

II

(J=63)

[136] Pg. 42

very short -...
f b
ff 3 3 f mf 6 f

p p mp p p mp p p mp

p p mp p p mp p p mp

p p mp p p mp p p mp

p p mp p p mp p p mp

Hn p mp p mp

I p mp p p mp p p mp

II p mp p p mp p p mp

p p mp p p mp p p mp

p p mp p p mp p p mp

p p mp p p mp p p mp

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2021 N.Y.

(J=63)

Pg. 43

138

6

1

1

1

1

1

1

Pg.

43

(138)

String section dynamics: ff, 3, mp, p, f, sub. mp, f, sub. mp, f, sub. mp.

Percussion section dynamics: f, sub. mp, f, sub. mp, f, sub. mp.

Wind section dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

Brass section dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

Group I dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

Group II dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

Group III dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

Group IV dynamics: f, sub. mp, f, sub. mp, f, sub. mp, f, sub. mp.

I

(14) Accel —— c. N. Pg. 44 —— J=80

Handwritten musical score for section I, page 44, measure 14. The score consists of six staves. The first staff is for a treble clef instrument, starting at *p* and ending at *ff*. The second staff is for a bass clef instrument, starting at *p* and ending at *mp*. The third staff is for a bass clef instrument, starting at *p* and ending at *mp*. The fourth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The fifth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The sixth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The tempo is marked *J=80*.

(J=63)

Accel —— J=80

Handwritten musical score for section II, page 44, measure 14. The score consists of six staves. The first staff is for a treble clef instrument, starting at *p* and ending at *p''*. The second staff is for a bass clef instrument, starting at *p* and ending at *mp*. The third staff is for a bass clef instrument, starting at *p* and ending at *mp*. The fourth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The fifth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The sixth staff is for a bass clef instrument, starting at *p* and ending at *mp*. The tempo is marked *J=80*.

147 Ritard —————— 8VA —————— [J=63] Pg. 46 c.N. Rit. ---

Ritard —————— [J=63] Rit. ---

151 J=46

c.N. Pg.47

Handwritten musical score for measures 151-152. The score consists of two systems of music. The first system (measures 151) includes parts for Violin (Vln), Cello (Cello), Bassoon (Bsn), Clarinet (Cl), and Horn (Hn). The second system (measures 152) includes parts for Violin I (I), Violin II (II), Cello, Bassoon, Clarinet, and Horn. Measure 151 starts with a dynamic of **f** followed by **mf**. Measure 152 starts with a dynamic of **p** followed by **mp**. Measure 153 starts with a dynamic of **mf** followed by **pp** and **mp**.

J=46

Handwritten musical score for measure 153. The score continues from the previous system, featuring parts for Violin I (I), Violin II (II), Cello, Bassoon, Clarinet, and Horn. The dynamics for this measure are **p**, **mp**, **p**, **mp**, **p**, and **mp**.

154

C.N. Pg. 48

J=63

Handwritten musical score for orchestra, page 48, measure 154.

Top System:

- Violin 1 (part I) has sixteenth-note patterns with dynamics mp .
- Violin 2 (part II) has eighth-note patterns with dynamics pp .
- Horn (Hn) has eighth-note patterns with dynamics pp .
- Drum (D) has eighth-note patterns with dynamics pp .

Bottom System:

- Violin 1 (part I) has eighth-note patterns with dynamics pp .
- Violin 2 (part II) has eighth-note patterns with dynamics pp .
- Horn (Hn) has eighth-note patterns with dynamics pp .
- Drum (D) has eighth-note patterns with dynamics pp .

Measure 154 (Continuation):

- Violin 1 (part I) has eighth-note patterns with dynamics pp .
- Violin 2 (part II) has eighth-note patterns with dynamics pp .
- Horn (Hn) has eighth-note patterns with dynamics pp .
- Drum (D) has eighth-note patterns with dynamics pp .

Tempo: J=63

J

c.n. Pg. 49

(J=63)

157

160

Handwritten musical score for orchestra and percussion. The score consists of two systems of music. The first system (measures 157-160) includes parts for Bassoon (Bassoon 1 and Bassoon 2), Trombone (Trombone 1 and Trombone 2), Horn (Horn 1 and Horn 2), and Percussion (Cymbals, Triangle, Bell Tree, Glissando, Toms). The second system (measures 161-164) continues with the same instruments. The score features various dynamics (mf, f, ff, pp, bp.), articulations (staccato, accents, slurs), and performance instructions (with hands, with fingers, 2 fingers of R. hand). Measure 160 contains several performance notes: "Cym TR", "I.V. BELL TREE", "gliss", "I.V. Toms", "with fingers", and "2 fingers of R. hand". Measure 164 ends with a dynamic instruction "mf".

Handwritten musical score for orchestra and percussion. The score consists of two systems of music. The first system (measures 157-160) includes parts for Bassoon (Bassoon 1 and Bassoon 2), Trombone (Trombone 1 and Trombone 2), Horn (Horn 1 and Horn 2), and Percussion (Cymbals, Triangle, Bell Tree, Glissando, Toms). The second system (measures 161-164) continues with the same instruments. The score features various dynamics (mf, f, ff, pp, bp.), articulations (staccato, accents, slurs), and performance instructions (with hands, with fingers, 2 fingers of R. hand). Measure 160 contains several performance notes: "Cym TR", "I.V. BELL TREE", "gliss", "I.V. Toms", "with fingers", and "2 fingers of R. hand". Measure 164 ends with a dynamic instruction "mf".

161

C.N. Pg. 50

(♩=63)

164

Musical score for orchestra, page 50, measures 161-164.

Measure 161: Bassoon (B♭) plays eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Horn (Hn) plays eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs.

Measure 162: Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs.

Measure 163: Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs.

Measure 164: Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs. Trombones (T's) play eighth-note pairs with slurs.

Instruments: Bassoon (B♭), Trombones (T's), Horn (Hn).

(165)

c.N. Pg. 51

(J=63)

(169)

Handwritten musical score for two staves (I and II) on five-line staff paper.

Staff I:

- Measure 1: Rest, then dynamic *p*, followed by eighth note pairs: *mf* > *mp*.
- Measure 2: Rest, then dynamic *d.*, followed by eighth note pairs: *mf* > *mp*.
- Measure 3: Rest, then eighth note pairs: *mp* — *mf* — *mp*.
- Measure 4: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 5: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 6: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 7: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 8: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 9: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.
- Measure 10: Rest, then eighth note pairs: *mf* — *mp* — *mf* — *mp*.

Staff II:

- Measure 1: Rest, then dynamic *p*, followed by eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 2: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 3: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 4: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 5: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 6: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 7: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 8: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 9: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 10: Rest, then eighth note pairs: *p* — *mf* — *p* — *mp*.

I

II

Handwritten musical score for two staves (I and II) on five-line staff paper.

Staff I:

- Measure 1: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 2: Eighth note pairs: *d.* — *p* — *mf* — *p* — *mp*.
- Measure 3: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 4: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 5: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 6: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 7: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 8: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 9: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 10: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.

Staff II:

- Measure 1: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 2: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 3: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 4: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 5: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 6: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 7: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 8: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 9: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.
- Measure 10: Sixteenth note pairs: *p* — *mf* — *p* — *mp*.

(170)

C.M. Pg. 52

(♩=63)

(174)

Handwritten musical score for page 52, measures 170-174.

Measure 170: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Horn (F) has eighth notes. Trombones (F) play eighth notes. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 171: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 172: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 173: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 174: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Handwritten musical score for page 52, measures 170-174.

Measure 170: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 171: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 172: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 173: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

Measure 174: Bassoon (B♭) has a sixteenth-note pattern. Trombones (F) play eighth notes. Trombones (F) play eighth notes.

175

Pg. 53 K

(J=63)

179

Handwritten musical score for two staves (I and II) on five-line staves. The music is in common time (indicated by '1'). Measure 175 starts with a dynamic *f*. Measures 176-177 show various rhythmic patterns with dynamics *p*, *mp*, and *mf*. Measure 178 features a "Clock" sound with a dynamic *pp*. Measure 179 begins with a dynamic *f*.

Staff I:

- Measure 175: *f*
- Measure 176: *f* (with a grace note), *p*
- Measure 177: *f* (with a grace note), *p*
- Measure 178: *f* (with a grace note), *p* (labeled "Clock"), *pp*
- Measure 179: *f*

Staff II:

- Measure 175: *f*
- Measure 176: *f* (diminuendo), *p*
- Measure 177: *f* (diminuendo), *p*
- Measure 178: *f* (diminuendo), *p*
- Measure 179: *f*

(180)

C.N. Pg. 54

(J=63)

(183)

Musical score for orchestra, page 54, measures 180-183.

Measure 180: Bassoon (B♭) has a sustained note. Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , f , mf .

Measure 181: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , f , mp .

Measure 182: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , f , mp .

Measure 183: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , f , mf .

Measure 184: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , f , mf .

Measure 185: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 186: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 187: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 188: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 189: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 190: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 191: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 192: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 193: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 194: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 195: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 196: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 197: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 198: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 199: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

Measure 200: Trombones play eighth-note patterns. Percussion includes a bass drum and cymbals. Dynamics: p , mp .

(J=63)

184

c.N. Pg.55

J=56

Slower

I

II

Slower

(J=56)

C.N. Pg. 57

१९१

194

6 (P) *p* *p* *p* *p*
 7 (P) *p* *p* *p* *p*
 8 (P) *p* *p* *p* *p*
 9 (P) *p* *p* *p* *p*
 Hn (P) *p* *p* *p* *p*
 Gl. (P) *p* *p* *p* *p*
 I con sord. *p* *p* *p* *p*
 II con sord. *p* *p* *p* *p*
 3 (P) *p* *p* *p* *p*
 4 (P) *p* *p* *p* *p*
 5 (P) *p* *p* *p* *p*
 6 (P) *p* *p* *p* *p*
 7 (P) *p* *p* *p* *p*
 8 (P) *p* *p* *p* *p*
 9 (P) *p* *p* *p* *p*
 Oct '85 Mac